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May 1984

# Glory To God

Marvin V. Curtis

*Fayetteville State University*, [mcurtis@uncfsu.edu](mailto:mcurtis@uncfsu.edu)

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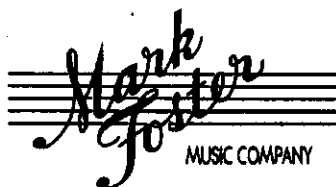
Curtis, Marvin V., "Glory To God" (1984). *Performing and Fine Arts Working Papers*. Paper 3.  
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# Glory to God

**Marvin Curtis**

**A CHRISTMAS FOR CHOIR, BRASS & ORGAN**



A Division of Shawnee Press, Inc.  
Delaware Water Gap, PA 18327

*GLORY TO GOD is dedicated to Mr. and Mrs. John W. Curtis, Jr.  
who taught me the meaning of Christmas by their daily lives.*

GLORY TO GOD owes its beginnings to the Riverside Community Chorale and the Combined Choir of Emmanuel Baptist Church of Brooklyn. Both groups gave premiere performances in December of 1981. Changes occurred because of the dedication and devotion of these choral singers. My thanks to all of them.

# GLORY to GOD

MARVIN CURTIS

## I Come, Lord Jesus

Women (2nd time with the men)

*f* > Come, Lord Je - sus, come, Lord Je - sus, come, Lord

*f* > Men (1st time)

Brass (add organ 2nd time)

*f*

*mp* Je - sus, to save us. For He shall be the

Organ

*mp*

MF 250

Instrumental parts MF 250P  
for three trumpets and two trombones

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shep-herd of His flock, Heshall be as a light to all peo-ple,

*mf* Accelerando *f* Faster  
A bea-con for all of the na-tions. Heshall ap-  
*mf* *f*

pear in the strength of the Lord, in the ma-jes-ty of the name of the Lord His God.

*mp* Slower  
And they shall con - tin - ue, and they shall con - tin - ue, for

*cresc. poco a poco*

now, His great - ness shall reach to the ends of the earth.

And He shall

be a man of peace.

Come, Lord

Je - sus, come, Lord Je - sus, come, Lord

Je - sus, come, Lord Je - sus, come, Lord

Je - sus, come, Lord Je - sus, come, Lord

Je - sus, to save us. Come. *ff*

*ff*

Come. *ff*

*Rit.*

## II The Angels Came

*Andante* *Soprano Solo*

1. An An - gel came  
was God's plan

*mp*

bear-ing the news— that Ma - ry was to be of — great joy, — for —  
that they should go — to Beth - le - hem, the — ci - ty of old, — for it

she was now to — be — the maid — that — bore our sweet Sav - iour. 1.  
was to be as — Jo - seph was told, — o — Babe, our sweet Sav - 2. It

2.  
iour. They start-ed on their way, trust-ing in the  
2.

Lord, That He would see them there — safe from the cold.



So they went o-ver the hills\_ to find the place for the spe - cial birth\_ with the

an - gels' words still\_ clear in their minds:\_ "You shall bear the sweet Sav - iour."

### III It Was In Bleak Midwinter

Moderato

*mf* §

Sopr.  
Alto

1. It was in bleak mid - win - ter, the an - cient of days when  
found their way to Beth - 'lem, no room was there there for

Ten.  
Bass

*mf*

Jo - seph and Ma - ry did pass on the way to Beth - le - hem, fair  
Jo - seph and Ma - ry to lay down their heads. But God in His own

ci - ty of Da - vid, the King to give birth to Mes - si - ah, to  
way did pro - vide them a place. With - in an ox man - ger, our

*Fine*  
Je - sus the King. The pro - phets of old fore - told of  
Sav - iour was born.

*D.S.*  
this of the Prince of Peace, hum - ble His birth. 2. They

Lively

Piano introduction in G major, 4/4 time. The right hand features a series of trills on the G4 note, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

Tenor Solo

Tenor solo melody in G major, 4/4 time. The melody is marked with a forte (f) dynamic. The lyrics are: "And there a-bid - ing in fields that night, shep-herds watch - ing and And the shep - herds were sore a-fraid, but God's an - gels —"

Brass only

Brass accompaniment in G major, 4/4 time. The music consists of sustained chords and single notes in the right and left hands.

Continuation of the vocal and piano accompaniment. The lyrics are: "guard-ing their sheep, — when there shone forth there a hea-ven - ly light — calmed — their fears, — 'For un - to you now is born — this day —"

Continuation of the vocal and piano accompaniment. The lyrics are: "an-gels de-scent ing a-round their sheep. Glo-ry to God in the high - est, — Je-sus Christ, Sav - iour of all — the world."

11

Glo-ry to God in the high - est, - Glo - ry to God in the

high - est.

(Tenor Solo)

Glo-ry to God in the high - est, - Glo - ry to God in the

high - est, - Glo - ry to God in the high, the high -

est!

attacca

# V Glory to God (II)

Choir unison

Glo-ry to God, - Glo-ry to God, - Glo-ry to God in the high - high - est, -

Brass (2nd time only)

divisi

Glo-ry to God, - Glo-ry to God, - Glo-ry to God in the high - est! -

And on earth peace, good - will to men, And on earth peace, good - will to men, -

Yes, - oh yes, -

This system contains two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features chords in the right hand and single notes in the left hand.

Glo-ry to God in the high - est! Let the love of God in - to your hearts.

This system contains two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features chords in the right hand and single notes in the left hand.

*unison*

Glo-ry to God in the high - est! - Glo-ry to God, - Glo-ry to God, -

This system contains three staves. The top staff is a vocal line with lyrics and the word "unison" above it. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features chords in the right hand and single notes in the left hand.

Glo-ry to God in the high-high-est, — Glo-ry to God, — Glo-ry to God, —

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#). The vocal line has lyrics: "Glo-ry to God in the high-high-est, — Glo-ry to God, — Glo-ry to God, —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The piano accompaniment for the first system, showing the right and left hand staves. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and a simple melodic line.

Glo-ry to God in the high-est! — Glo-ry to God, —

The second system of the musical score. The vocal line continues with the lyrics: "Glo-ry to God in the high-est! — Glo-ry to God, —". The piano accompaniment continues with similar harmonic support.

The piano accompaniment for the second system. The right hand features more complex chordal textures and moving lines, while the left hand continues with a steady bass line.

Glo-ry to God, — Glo-ry to God in the high —

The third system of the musical score. The vocal line concludes with the lyrics: "Glo-ry to God, — Glo-ry to God in the high —". The piano accompaniment provides a final harmonic setting for the phrase.

The piano accompaniment for the third system. The right hand plays sustained chords, and the left hand provides a final melodic and harmonic resolution.

est! \_\_\_\_\_

Glo-ry to God!"

The first system of the musical score consists of three staves. The top two staves are vocal staves (treble and bass clef) with lyrics. The bottom staff is a piano accompaniment (treble and bass clef). The music is in 4/4 time and G major. The vocal parts have long, flowing lines with many ties. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

## VI The Shepherds Left the Hills

Solo

1. The shep - herds left the hills and went to Beth - le - hem,  
2. Ma - ry, his moth - er, rocked He in that man - ger low,

The second system of the musical score features a solo vocal line on a single treble staff and piano accompaniment on two staves. The lyrics are for two different verses. The piano accompaniment consists of simple chords and a bass line.

and there they found the ho - ly fa - mi - ly.  
and sang to Him a lul - la - by of old.

The third system of the musical score continues with a solo vocal line and piano accompaniment. The lyrics describe the shepherds finding the infant Jesus and singing a lullaby. The piano accompaniment includes a final cadence.



## VII Christmas Lullaby

*Legato* *Women in unison*

Oh, sleep, my lit - tle ba - by, oh,

sleep now, close your eyes, for you the world is wait - ing, for

you are stars in the sky, for you the world is si - lent and

all the world is nigh, al - le - lu, for you, my Je - sus, for you.

*Women in unison*

*Men in unison* Oo —

Oh, — sleep, thou Son — of — Ma — ry, oh, — sleep, thou Sav-iour of the

world. At your birth the earth — is — sing — ing, at your birth the heavens o — pen

wide. By your birth the love of God is shin — ing o — ver all of us; we praise thee, oh

Oh, -

God, sweet Babe, sweet ho - ly Child.

sleep, my lit - tle ba - by, oh, sleep now, close your eyes, For -

Sleep, my ba - - by, oh, sleep now, close your eyes, your eyes, For -

you the world is wait - ing, for you are stars in the sky, for -

you we wait, for you, for you stars sky, for -

you the wind is si - lent and all the world is nigh, al-le - lu, for you,

you the wind is si - lent and all is nigh, al-le - lu, for -

*p**p**p*

my Je-sus, for you.

Oh sleep, thou Son of Ma - ry, oh

you, for you.

sleep now, Saviour of the world.

At your birth the earth is sing - ing, at your

birth the heav-ens o-pen wide.

By your birth the love of God is shin - ing o-ver

all of us, we praise thee, oh God, sweet Babe, — sweet ho - ly Child. —

## VIII What Gift

Solo

That Babe in that man - ger, His birth in that stall, What does it all

mean? Why is He Lord of all? What gift has God giv - en to

Rit.

us here on earth? How has the earth changed with this Babe's — hum - ble birth?

# IX Who Is This Baby?

21

Who is this Ba - by, born in a man-ger low?

Oo

Ten. Bass

Just an-oth - er Ba - by? 1. Why so 2. Now I

What is He to the world? Oo

spe - cial? know him. What He's is His pre-cious gift? Could it be? Let me now

(oo)

Yes, it could; tell the world He's the Son of God.

(oo) Son of God. If this then is true,

what am I to do? Live this life with the love

Rit.

MF 250

*D.C. al Coda* ⊕ He is the Son of God.

God has shared with us. (oo) Son of God.

This musical score is for a two-part setting of 'He is the Son of God'. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment uses both treble and bass staves. The lyrics are: 'He is the Son of God. God has shared with us. (oo) Son of God.' The piece concludes with a double bar line and repeat dots.

## X Shout Hallelujah

*Men only*

Shout hal-le-lu-jah, praise His name for Je - sus Christ is born!—

This musical score is for a men's vocal part of 'Shout Hallelujah'. It is written in a single system with a bass clef and a key signature of one flat. The lyrics are: 'Shout hal-le-lu-jah, praise His name for Je - sus Christ is born!—'. The score includes a piano accompaniment with both treble and bass staves.

Shout hal-le-lu-jah, praise His name for Je - sus Christ is born!—

This is a second system of the men's vocal part for 'Shout Hallelujah'. It continues the melody and accompaniment from the first system, with the same lyrics: 'Shout hal-le-lu-jah, praise His name for Je - sus Christ is born!—'.

Let all the an-gels sing— glo - ry to our heav-en - ly King!—

This is the final system of the men's vocal part for 'Shout Hallelujah'. It concludes the piece with the lyrics: 'Let all the an-gels sing— glo - ry to our heav-en - ly King!—'.

Shout hal - le - lu - jah, praise His name for Je - sus Christ is born!

All

Shout hal - le - lu - jah, praise His name for Je - sus Christ is born!

Shout hal - le - lu - jah, praise His name for Je - sus Christ is born!

Let all the an - gels sing — glo - ry to our heav - en - ly King!



Shout hal-le-lu-jah, praise His name for Je - sus Christ is born! —

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is an organ accompaniment in bass clef, also in one sharp. The lyrics are written below the vocal staff.

## Organ

This block shows the organ accompaniment for the first system, consisting of two staves in bass and treble clefs, continuing the one sharp key signature.

Shout hal-le-lu-jah, praise His name, sing songs of joy — and cheer! —

This system contains the third and fourth staves of music. The vocal line continues on the top staff, and the organ accompaniment continues on the bottom staff. The lyrics are written below the vocal staff.

Shout hal-le-lu-jah, praise His name, the time for vic-t'ry is here! —

This system contains the fifth and sixth staves of music. The vocal line continues on the top staff, and the organ accompaniment continues on the bottom staff. The lyrics are written below the vocal staff.

Joy to the world we sing, — prais - es to our God — and King, —

Shout hal-le-lu-jah, praise His name for Je - sus Christ is born! —

Shout hal-le-lu-jah, praise His name for Je - sus Christ is born! —

Shout, shout shout, shout, shout, shout, He's born, oh

Shout hal-le-lu-jah, praise His name for Je - sus Christ is born! —

Shout, shout, shout, shout, shout, shout, He's born, oh

Rit.

Let all the na - tions sing glo - ry to our heav-en - ly King,

a tempo

Shout hal-le-lu-jah, — shout hal-le-lu-jah, —  
praise His name, — heav'n-ly King, —

Shout hal-le-lu-jah, praise His name for Je - sus Christ is born! —

Glo-ry to God, - glo-ry to God, - glo-ry to God in the high, high - est, -

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#). The vocal line has lyrics: "Glo-ry to God, - glo-ry to God, - glo-ry to God in the high, high - est, -". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

*Brass (2nd time only)*

The second system of the musical score, labeled "Brass (2nd time only)". It features a brass section with two staves (treble and bass). The music consists of chords and single notes, primarily in the right hand, with some accompaniment in the left hand.

Glo-ry to God, - glo-ry to God, - glo-ry to God in the high - est! -

The third system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has lyrics: "Glo-ry to God, - glo-ry to God, - glo-ry to God in the high - est! -". The piano accompaniment continues with the same eighth-note pattern.

Glo-ry to God in the high - est, - glo-ry to God in the high - est, -

The fourth system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "Glo-ry to God in the high - est, - glo-ry to God in the high - est, -". The piano accompaniment continues with the same eighth-note pattern.

*Ritard.*

glo - ry to God in the high- the high -

*a tempo*

*Shout!*

est! \_\_\_\_\_ Glo-ry to God!